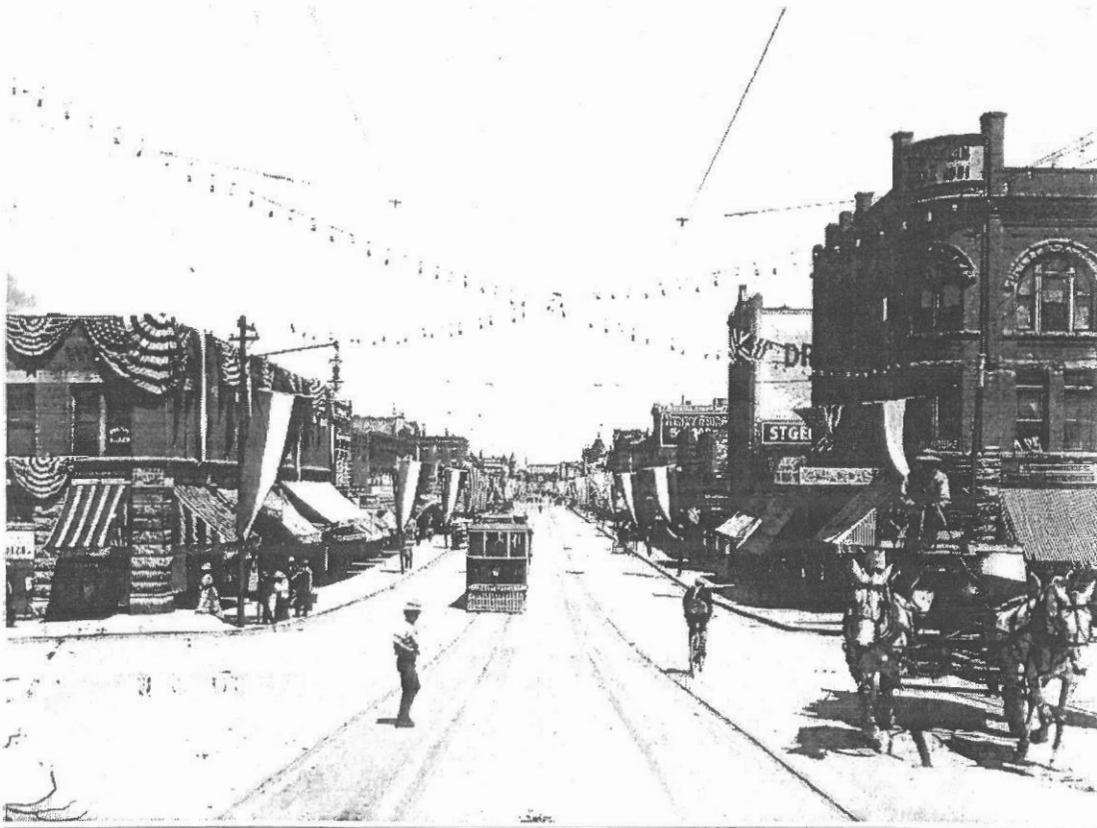


PUEBLO HISTORIC BUSINESS DISTRICT GUIDELINES

PRESERVATION AND ENHANCEMENT GUIDELINES



Department of Planning and Development
City of Pueblo
2000

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This section provides an introduction of *How and Why* the Historic District was established in Downtown Pueblo.

The purpose of the Guidelines is to direct building restoration, rehabilitation, and new construction to support economic development while enhancing and preserving the character of Pueblo.

INTRODUCTION

Enhancement and preservation of historical building patterns are becoming increasingly important in cities across the nation. The City of Pueblo is no exception. Its citizens are seeking ways to retain connections with the past while accommodating current growth trends. Enhancement, preservation and rehabilitation efforts are transforming the old Downtown buildings, while new construction is taking a cue from the existing buildings to create a "New Pueblo Style" that is uniquely of Pueblo, Colorado. The Civic District and Historic Arkansas Riverwalk of Pueblo is predominantly this style.

Within this document the Architectural Review Board and the City of Pueblo, based on the Department of Interior Standards, have established Enhancement and Preservation Guidelines addressing the historical character of the buildings in the Historic Business Zone District. The purpose of these Guidelines is contained within the name: **to guide the physical changes within the district, including building restoration, rehabilitation, and new construction.**

The Guidelines are policy statements which serve three functions:

- to inform the people of Pueblo of the building characteristics that the general public and design community have determined to be historically relevant for preservation;
- to provide techniques and approaches for property owners

The Character of Pueblo

Pueblo is an international, multiracial and multi-cultural community. This is immediately evident through the diversity of the city. The citizens of Pueblo carry a self image that is at once distinct within their own heritage, and part of a mosaic that is the community.

The diversity of Pueblo's inhabitants is mirrored in the diversity of its architecture. Its buildings may be viewed as a collective experience of its inhabitants. The buildings relate to each other

"The city is the ultimate memorial of our struggles and glories: it is where the pride of the past is set on display."

-Spiro Kostof
The City Shaped

In 1998, the City of Pueblo developed a document known as the Downtown Pueblo Preservation and Enhancement Guidelines. The plan is a document funded in part by a grant from the State Historical Fund of the Colorado Historical Society. Although the document has not been officially adopted by City Council it is a base plan to help identify Pueblo's architectural image and guide the community in the enhancement and preservation of its architectural resources.

The Historic Business Zone District Guidelines are the next step in assuring that the historical resource is preserved and enhanced by enforcing standards and rules of restoration which will reinforce the established image and character. The Guidelines provide more detailed explanation of restoration and should be used in conjunction with the established Historic Business Zone District Ordinance.

PURPOSE OF THE GUIDELINES

The purpose of these guidelines is to direct building restoration, rehabilitation and new construction to support economic development and enhance the character of Pueblo.

A sense of history is important to the Pueblo community. The buildings are a physical reminder to its inhabitants of the early settlers who came to work and made this place a home. The structures are a link to the cultural, business, and social traditions of the past, and provide an opportunity to understand the lives and practices of times long gone. In addition, they serve as an example of the evolution of building styles.

The Guidelines have been written to aid design solutions toward the:

- preservation of historic landmarks;
- continuation of historical precedents where possible and practical;
- interpretation of historic development, architecture, and events to "tell the story" of Downtown Pueblo;
- enhancement of Downtown's character;
- the renovation and redevelopment of the District; and
- use of quality materials that relate to the character of the District.

Design guidelines inform property owners of the historic characteristics relevant for preservation, and provide techniques and photographs. This document defines the character, elements and features of the district.

The intent of the Guidelines is to help the property owner, busi-



Bird's Eye View of Pueblo, Central Pueblo and South Pueblo, the three towns that united to form the City of Pueblo.

ness owner, designer or developer understand what is unique to the district. The Guidelines address preservation and rehabilitation of existing buildings, and construction of new buildings that enhance and reinforce the historic themes. More importantly, they document how to encourage and assist in the enhancement and preservation of the community's most valuable assets.

As time goes on, several types of development will take place, including restoration, renovation, adaptive re-use and new construction adjacent to or involving existing buildings. If these developments occur independently of each other and without a common understanding of their unique characteristics, the result may be the loss of the area's identity. On the other hand, if development is aware of the unique character, they can reinforce and improve the identity of the area.

Preservation of Pueblo's history and character is mutually beneficial to individual property owners and community. New buildings and old can complement each other and contribute both variety and compatibility to the overall quality of Pueblo's character.



A view of Union Avenue, 1890's. Courtesy of Pueblo Public Library.

USING THE GUIDELINES

Anyone proposing changes to the exterior of buildings and their facades or building a new structure should refer to these Guidelines. This includes, but is not limited to, designers, developers, City agencies, artists, business owners and property owners. These Guidelines promote better design and cohesiveness, while aiding the designer, owner, or developer with choices that will impact the success of each individual project.

Before implementation, all proposed designs for building in the Historic Business Zone District must be approved by the Architectural Review Board. For a complete description of the process, please contact the City of Pueblo Department of Zoning Office.

Existing Standards and Design Review

In 1984, the Union Avenue Historic District was established and standards implemented for that area. The guidelines in this manual refine and incorporate these standards. As in the past, design review is required prior to any building facade alterations.

When Planning a Design Project

Important steps to take prior to the review process are listed as follows:

- 1) Become familiar with design guidelines and standards for the district in which the project is located.**
The goal is to ensure the quality of the project and its compatibility with the surrounding buildings.
- 2) Understand the context of the building site.**
The buildings surrounding the proposed project provide cues for enhancement and preservation. These cues include predominant materials and colors, building height, and the setback of surrounding buildings.
- 3) Seek early review of the project.**
Making changes at the beginning of the project is far easier than at the end. Involving others early on in the planning/design process helps ensure that the project is feasible, both economically and aesthetically.
- 4) Refer to the guidelines when evaluating the impact of the design.**
To assess if the design works within the district, check each guideline against the project. The guidelines are not intended to impede a project, but to guide the design toward the objective of aesthetic cohesiveness for the district.

These guidelines are intended to guide the physical changes within the historic district, including new structures, so that the feel of the area is cohesive and compatible. New construction does not need to mimic "historic" building styles, but should complement and reinforce the character and fabric of the district.



For further information contact:

**City of Pueblo
Department of Planning and
Development or
Department of Zoning**
211 E. "D" Street
Pueblo, CO 81003
(719) 543-6006

**State Historic Preservation
Office**
1300 Broadway
Denver CO, 80203
(303) 866-3395



This section provides historic designation categories and definitions of the level of historical significance of individual buildings.

To determine the category in which your building fits, check the Pueblo Historic and Architecture Surveys (page ____).

HISTORIC DESIGNATION

The descriptions listed below separate buildings into three categories: "Designated Landmarks," buildings "Contributing" to the significance of the historic district, and those that, as a part of the context, are listed as "Supporting" the historic district. In addition, the guidelines may be used for buildings that are listed as "Non-contributing, with Qualifications," at the owner's discretion. Also listed in this Section are common elements mentioned in all three districts, such as building types, style and scale. To determine the category in which your building fits, check the Pueblo Historic and Architecture Surveys or as listed on the National Register of Historic Properties.

CLASSIFICATIONS

Designated Landmarks: Those buildings which have already been determined to be historically or architecturally significant and either have been designated as Pueblo Landmarks or are listed on the National Register of Historic Places.

Contributing: Those buildings that exist in comparatively "original" condition, or that have been appropriately restored, and clearly contribute to the historic significance of the district. Preservation of the present condition is the primary goal for such buildings.

Supporting: Those buildings that have original material that has been covered, or buildings that have experienced some alteration, but still convey some sense of history. In some cases, these buildings would more strongly contribute if they were restored to their original likeness; however, restoration will not be required of the owner, but such actions are strongly recommended. There are also historic buildings which have been altered, yet these alterations have some historic significance. The goal is to ensure the integrity of the redesign fits with the surrounding buildings.

Non-contributing, with Qualifications: These buildings have had substantial alterations, and in their present state do not contribute to the historic character of the district. However, with substantial restoration, these buildings could contribute to the district once more. Such a restoration is not required; it is the owner's option. If an owner wishes to restore portions of a building to its historic condition, the guidelines for Rehabilitation of Historic Buildings should be used. If, however, the owner does not wish to restore the building, the guidelines for new construction apply.

Non-historic: Buildings which are less than 50 years old.

BUILDING STYLES AND SCALE

A variety of building types and styles occurs throughout Downtown Pueblo, with some concentrations of building uses and types in specific areas. In the Union Avenue District, Victorian and Richardsonian architecture are predominant. To the north, City Hall and the Vail Hotel are excellent examples of Neo-Classical design. Brick and stone are the primary original materials. Some buildings have special detailing such as Mansard roofs, cast iron columns or decorative brick patterns. Vertical windows, detailed cornices, and two- to four- story buildings with historic storefronts add character to the area. Great strides in the technology of building during the turn-of-the-century allowed for both mass-produced and customized designs.

Throughout the Downtown area, the architectural scale and proportions of most facades - their overall vertical and horizontal dimensions - are scaled to human proportion and thus do not overwhelm the pedestrian. Doorways are generally not oversized, and there are almost no windowless, doorless walls. The pedestrian does not feel dwarfed by oversized buildings on dark canyon-like streets as in some cities. In contrast to some monolithic modern buildings, the texture of the brick buildings and the size of the bricks themselves give the pedestrian clues about size and help create a "human" scale in this district of Downtown Pueblo.

BUILDING TYPES

There are four basic building types in Downtown Pueblo:

- Storefront
- Office/Commercial
- Warehouse
- Hotel



Reinforcing the human scale of Downtown Pueblo is critical to preserving its comfortable character building types.



Storefront

- 1. drew building
- 2. holmes hardware

Office/Commercial Building

- d&rg freight station

Office/Warehouse Building



Hotel

The names given to the building types refer to their original uses. These designations do not mean that individual buildings are presently used as originally intended, nor should they be used that way in the future. The names are based on their exterior appearance only. Specific guidelines vary depending on the type of structure.

The basic characteristics of the building types found in the Historic Business Zone District are:

Storefront Buildings (as shown in the example at the right)

1. One to two stories in height.
2. Large display windows at the street level. A kick panel, or base, is found beneath the display window.
3. The entrance is recessed.
4. Transom windows above the display windows.
5. Upper floors have less glass than the first level, and these windows usually have a vertical proportion.
6. Facade material is primarily brick.
7. One story buildings typically have large display windows, kick panel, transom windows and a sign panel (brick border) as part of the cornice.
8. Trim materials include brick, wood, stamped metal, stucco, terra cotta, cast iron and stone. Ornamentation includes: a belt course of brick or metal (demarcation between floors), cornice molding of brick, wood or metal (decorative band at the top of the building).

Office/Commercial Buildings (example shown at right)

1. Three or more stories tall.
2. Storefront retail space is usually found on the first floor, but the perceived percentage of the building allocated to this function is less than that of storefront buildings.
3. Smaller, vertical windows above are typical.
4. A prominent entrance lobby may occur.
5. Brick is the predominant material.

Office/Warehouse

1. One to four stories in height.
2. Less prominent entrance.
3. Brick is the predominant material.
4. Large open building used for storage.
5. Loading docks associated with the function of the building.

Hotels (as shown in the example at the right)

1. Often has a grand entrance lobby.
2. Upper stories have a high proportion of windows.
3. Street level retail or display windows.

This section contains guidelines for the enhancement and preservation of buildings in the Union Avenue Historic District.

Guidelines for new construction in the Union Avenue Historic District are included in the following section.



Union Avenue (circa 1898)
Courtesy Pueblo Library District, Hassey Collection

HISTORIC BUSINESS ZONE DISTRICT

INTRODUCTION

The Character

The Union Avenue Historic District is an exciting collection of Victorian and early twentieth century buildings. The scale and level of detail of the buildings enhances the pedestrian experience. While individual buildings stand out due to their ornate detailing and excellent craftsmanship, the buildings reinforce each other, forming a place that is cohesive and consistent as a whole, yet rich and varied.

Intent

Union Avenue was the major commercial street at the turn of the century due to its proximity to the Depot. In 1996, historic guidelines were enacted for the rapidly redeveloping area. The intent of the guidelines is to encourage quality planning and design to reflect the “**Period of Significance**”, 1880’s to 1920’s, which gives the Union Avenue Historic District its character worthy of its listing on the National Register of Historic Places. All restoration and enhancements must follow the Department of the Interior’s *Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings*.

General Standards

The General Standards shall apply to all new and rehabilitated buildings. They are arranged in two major categories: **Site Considerations**, and **Architectural Considerations**. The General Standards should serve as a checklist for good design and are intended for any project, regardless of location.

SITE CONSIDERATIONS

Site considerations involve issues of context such as where and how the building is placed in relationship to its surroundings. Orientation, setbacks, and alignments as well as general landscaping are all important components of this category.



Site Considerations are divided into three subcategories:

- Site Function
- Site Planning
- Landscaping



New designs must be compatible with historic elements.

SITE FUNCTION

Pedestrian and Vehicular Circulation

Pedestrian and vehicular operations must be able to coexist with minimal conflict. Minimize curb cuts to avoid vehicles crossing the sidewalk. A 6 foot minimum clear path shall be maintained free of amenities and obstructions. A 15 foot sidewalk is the traditional and most comfortable width for sidewalk activity, amenities, and pedestrian circulation.

Parking

On-site parking lots shall be buffered from the pedestrian zone with a visual barrier. Landscaping, screens or decorative metal fencing can help define the edge of a parking lot along the sidewalk and helps maintain the building line along the length of the block. Parking should be planned so that future conversion to other uses is possible. Under no circumstance should a building be torn down to provide parking or redevelopment. All buildings in the Historic Business Zone District are considered at a minimum to be a local historic designated property and the majority are national designated and warrant preservation and protection.

Service Access

Service functions shall be separate from public entrances. Alleys traditionally are used for service however, many businesses have public access from the alley. This conflict may be worked out by scheduling services for off hours of pedestrians.

SITE PLANNING

Setbacks

Buildings shall be placed on the site similar to buildings found in the area. For example, in the Union Avenue District, all buildings are set at the lot line. Exceptions may be made for courtyards, outdoor dining spaces, and recessed entries however, the building edge should be maintained with fencing building, and short walls located on the lot line.

GUIDELINE: Maintain alignment of facades at front property line or sidewalk edge.

Many building fronts in the Union Avenue District align at the

sidewalk edge; they are not set back on the lot. This creates an alignment of building fronts that contributes to the visual continuity of the district.

Spacing

The distance between buildings, if any, should be similar to those found historically in the area. Historically the lots in the Union Avenue area are narrow, about 24 or 25 feet wide and many buildings widths are divisible by 4 or 5 numbers. The space between buildings is minimal in this area. Buildings are predominantly aligned next to one another.

GUIDELINE: The distance between buildings, if any, shall be similar to those found historically.

Orientation

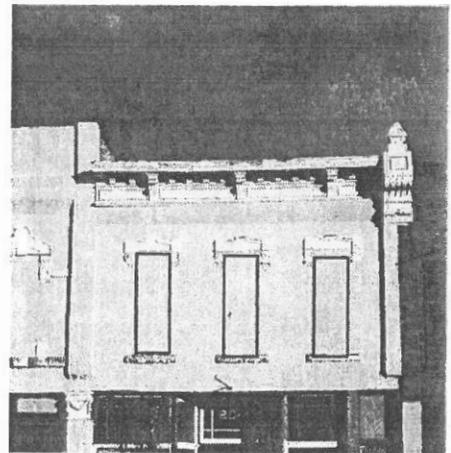
In general, the primary entrance and facade of the building shall be oriented in the same direction as the surrounding buildings. Building footprints shall respect the traditional city grid system. There are some exceptions, specifically in the Union Avenue District, where entrances may be found on the corner of end buildings.

GUIDELINE: Primary facade orientation should be similar to those found historically in the area.

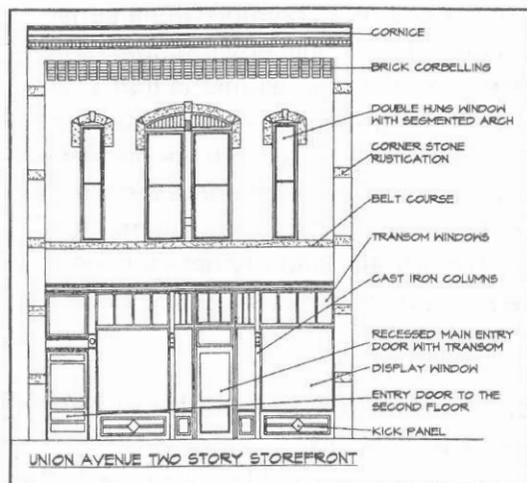
Facades are generally oriented towards the street. However, corner buildings occasionally have their primary facade on the corner.

GUIDELINE: All ground floor development shall encourage pedestrian activity.

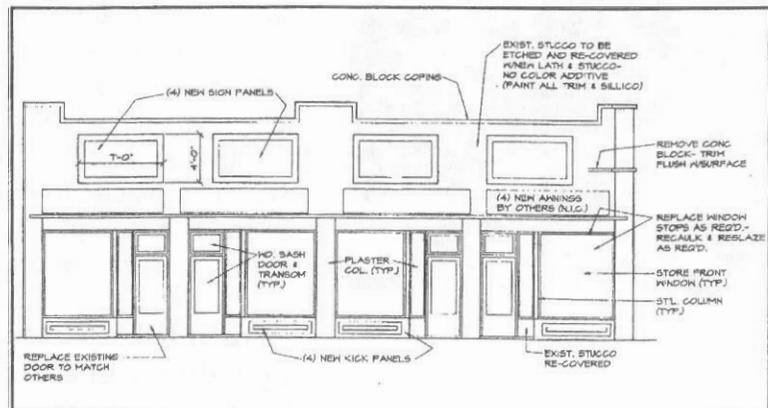
Ground floor activity should be highly visible to pedestrians from the sidewalk and to motorists from the street. Storefront win-



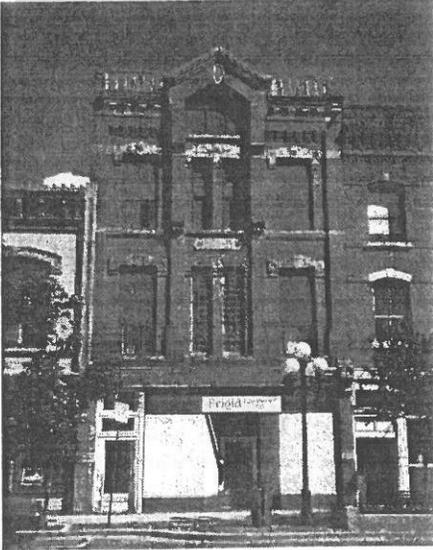
Upper story windows create patterns that unify a building and maintain a balanced facade.



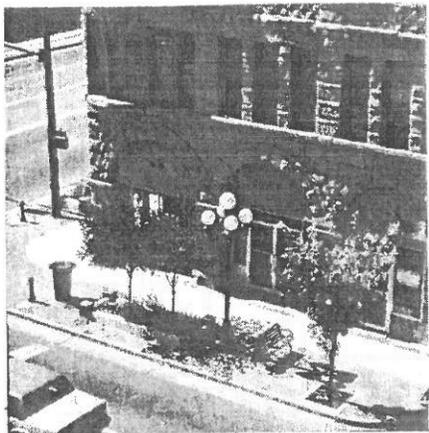
Typical original storefront facade on Union Avenue.



This one-level storefront is typical of what was built in the 1920s.



This building still retains its original storefront. Where this occurs, preservation of the original components is the best design solution.



An example of landscape continuity.

dows used for the sale and promotion of goods should be attractive and neat. Storefronts of former retail buildings that are now used for office space should provide interest in the ground floor windows. Displays, murals, or children's art projects will work to enliven the street.

LANDSCAPING

Planting Material

Plant materials should be selected considering their size, sun, water, and soil requirements. The overall plan should include considerations for future care and maintenance.

GUIDELINE: The height of plant material in a planter must be maintained to a maximum height of two feet at or within 50 feet from a corner. Trees must be limbed to 8 feet in height.

Landscape Continuity

Landscaping elements such as street trees, ornamental pedestrian lights, trash receptacles, planters, and benches can be used to create continuity along the street, especially along the edges of streets. Therefore, when planning the landscape, take into consideration other plantings and amenities along the block and consider the advantages of continuing or contrasting any existing themes. The main theme or character along the street or public right-of-way is Victorian. Street trees and planters are used to separate the pedestrian from the vehicle in the street. Landscaping can be used to screen parking lots or unwanted views from the street. The alley and private courtyard landscape can be used to further enhance the backs of the buildings and areas that create a pedestrian scale.

Streetscape elements provide pedestrian comfort and a sense of order, scale and visual interest to the built environment. The streetscape creates order among all of the elements that share the space on the right-of-way, from parking meters, lights and traffic signals to benches and sidewalk cafes. These elements help establish the identity of the district and reinforce the types of activities which occur in them. The streetscape elements should be placed to establish geometry and rhythm - a sense of order. The designs of streetscape elements should be based on the character and architecture.

GUIDELINE: Streetscape elements should be in keeping with the character of the district.

Avoid highly stylized elements which may not be in keeping with the character of the district.

GUIDELINE: Develop an attractive streetscape system.

Streetscape elements, especially on the more traveled pedestrian routes, will provide comfort and convenience for the pedestrian. Trees along the streets through the district provide shade.

GUIDELINE: Develop a screening system to define the edge of the parking lot and the sidewalk.

Parking retainers (screening) should be installed to define the edges of parking lots. This simple solution is visually effective in defining the edge of the sidewalk. The screen such as railing; small walls, fences, shrub hedge, etc. also provides scale for the pedestrian walking through the area. The screen should have some detail, and be consistent throughout the area. The screen will link the built lots with a continuous edge whereas parking lots and vacant lots break up the urban framework of buildings. When parking lots are redeveloped, the railing can be taken down and moved to a new location.

GUIDELINE: Along the perimeter of projects, develop sidewalks that are inviting to pedestrians.

Provide uninterrupted pedestrian circulation, connecting with adjacent properties. Maintain a clear pathway an optimum width of eight to ten feet wide and a minimum width of six feet.

ARCHITECTURAL CONSIDERATIONS

Architecture involves elements which determine how one building relates to another. Generally, buildings should try to fit within their context - that is, they should be compatible to the buildings around them.

This is particularly important when considering:

- Size and shape
- Building Elements and Details
- Facade Patterns
- Exterior Materials and Colors

SIZE AND SHAPE

Buildings can be made to appear larger or smaller than they are through the use of architectural detailing. This perception is influenced by roof line, projections, fenestration, and building form. Shape and size work together to give the building its directional emphasis (vertical or horizontal). The ratio of open surfaces (windows, doors) to enclosed surfaces (walls, roof) should be carefully considered. Within the Union Avenue His-



Original materials and details contribute significantly to the historic significance of the building and should be preserved whenever possible.



Consistency in height, width and depth of buildings is one of the assets that enhances the charm and comfort of Downtown Pueblo.

toric District, the buildings generally are built to the lot line. They have a rectilinear shape that is smaller in scale than the buildings in the other Downtown districts.

GUIDELINE: Maintain the facade widths where it exists.

Buildings with similar widths form characteristic patterns especially in the Union Avenue District. Buildings that are wider than the established pattern need to be designed so that they look narrower. One way to do this is with multiple entries and fenestration or repeat a common pattern.

The facade pattern of upper story windows and vertical elements is strong in these two buildings.



A building color scheme coordinates the facade elements.

FACADE PATTERNS

Facade patterns create visual harmony and rythme in a city block. A facade pattern consists of the size and ratio of fenestration to wall surface. Facade patterns play an important part in how well a building is integrated into its surroundings.

GUIDELINE: Where it exists, maintain or reinforce the existing patterns created by upper story windows.

The upper story of your facade may have details that add interest to your building and coordinate the design of its upper and lower levels. Upper story windows can be a key element in this regard. They can create a pattern that unifies the width of the building. If they line up with openings below, this unity can be even stronger.

GUIDELINE: Maintain the size and shape of original upper story windows.

Avoid replacing windows that require altering the proportions of the opening. Preserve the original frames when it is feasible. When the window frames must be replaced, windows shall have a painted finish. Windows must match profile of original brick mold and sash with devided light pattern. Exterior storm windows are not allowed. Mount storm windows on the inside of the windows.

GUIDELINE: Maintain or reestablish the original ratio of glass-to-building-mass.

Much of the character of a building is established by the proportion of solid building mass to "void" or glass area. Disturbing this proportion also disturbs the building character. Blocking or boarding original windows detracts from the historic integrity of the building and disrupts the wall-to-window ratio.

BUILDING ELEMENTS AND DETAILS

Building elements and details including door and window openings should have a height-to-width ratio that provides scale and comfort for the user as well as the pedestrian. Consider size, shape and degree of exterior walls to ensure the integrity of the building to its surroundings. Use nearby elements and details as examples for each particular area.

Storefronts

Storefront elements exist for the most part only on storefronts, office, and hotel type buildings. Historically, warehouses did not have storefronts, so modification to install storefronts in these buildings may be considered upon review of the Board.

GUIDELINE: Maintain the storefront in its original dimensions.

Avoid altering the size and configuration of an existing storefront. The display window is important because it establishes the proportions of the building facade, especially in Storefront type buildings. If it has already been altered, restore it to its original shape, if possible. If the display window looks into an office, do not block the window. This adds to the feeling of a blank wall and detracts from the pedestrian environment. Rather, use the window as a display and provide a privacy screen behind it for office workers. Displays could include local art, school displays, museum displays or a mural.

GUIDELINE: Maintain the original alignment of the display window.

The top edge of the display is usually defined by a horizontal band at the top of the clerestory called a "belt course." Many buildings align at the belt course to form a unifying element in the retail buildings along Union Avenue. Awnings and flush sign panels can reinforce this line.

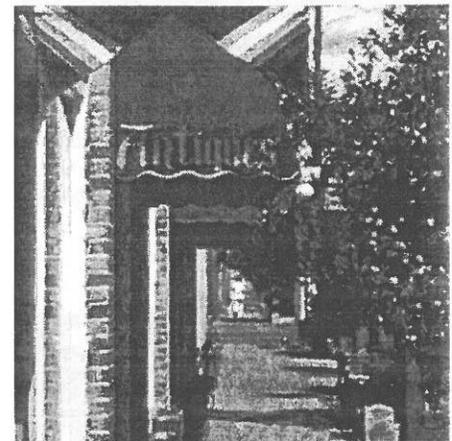
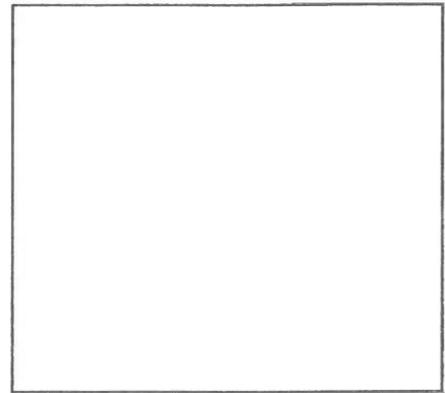
GUIDELINE: Restore or retain the overall shape of the original storefront.

The overall shape of the storefront establishes the proportions of the building. Be certain to preserve the original lines and maintain the same visual appearance and proportion.

GUIDELINE: Retain the original shape and size of the transom window as glass.

GUIDELINE: Where it exists, maintain the pattern created by recessed entrances.

When renovating existing storefronts, consider preserving the



Awnings should be unobtrusive, allowing pedestrians to walk in comfort.



Signage may be written and produced in styles similar to those found historically in the area.

original entryway. The traditional storefront door was a painted wood door with a single large rectangle pane of glass with a kickplate below. Oval shaped glass in a door is not allowed unless documented that it was original and historical. If the building has a traditional front door, retain and preserve it by cleaning and repainting. If the front door must be replaced, duplicate with the original material and detailing. The use of a wood door with a single large rectangular pane of glass is typical. Aluminum and steel doors are prohibited.

GUIDELINE: Retain the kick panel as a decorative or simple panel, color-coordinated with the rest of the facade.

GUIDELINE: Maintain the clear facade distinction between street level floors and upper floors.

Facade renovation should emphasize a distinction between the street level and the upper floors. This can be achieved through the size of fenestration, changes in color and/or material.

GUIDELINE: Avoid removing or altering any historic material or significant architectural features.

Architectural detailing and ornamentation are used on many buildings, especially in the Union Avenue District. Ornamentation such as cornices and molding provide visual interest, scale and character to a building's facade. Details may be seen on storefront kick panels, lintels and window framing.

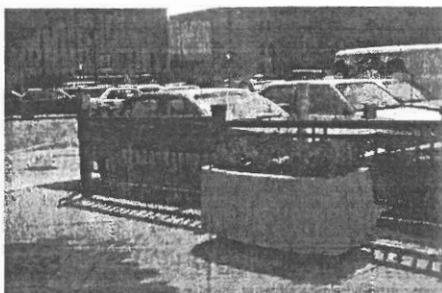
Original materials and details contribute significantly to the historic significance of the building and should be preserved whenever possible. Rehabilitation work should preserve rather than destroy the qualities. When exterior building cleaning is undertaken, avoid using harsh cleaning methods. (See page _____ for more details.)

GUIDELINE: Preserve original architectural detailing. If original details are presently covered, expose them and incorporate them into renovation design.

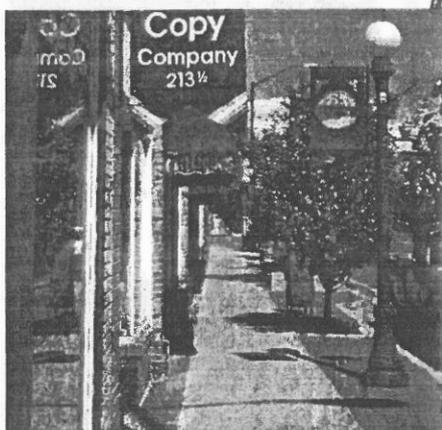
Many architectural details have been covered and not actually destroyed. Uncovering these details also contribute to the historic value of the building, visual interest and reinforce the character of the district.

GUIDELINE: Replace decoration where it is known to have existed, if feasible.

In a renovation scheme, attempting to replace missing details is of special concern. In some cases, a portion of the ornamentation remains from which copies can be made. In other situa-



Setbacks and alignments should be consistent with those of surrounding buildings.



lots should have a buffered zone which promotes visual interest and the pedestrian experience (Denver).

tions, all is missing. Use the remaining portions of details as models if they exist. Also refer to old photographs for information. If you can't find what existed originally, simplify the original details.

GUIDELINE: Seasonal or temporary tent structures can be used for a maximum for 120 days in one year.

EXTERIOR MATERIALS AND COLORS

Texture, pattern and color play an important part in how well a building is integrated. An effort should be made to maintain the spectrum of materials and their qualities historically present. Brick is the predominant material throughout Pueblo.

GUIDELINE: Avoid concealing original facade materials.

Many of the original materials, especially brick and sandstone, have interesting colors and textures that are an asset. These contribute to the visual continuity and character of the area.

GUIDELINE: Preserve sandstone trim in good condition by keeping it dry.

A water proof coating or painting of sandstone is generally inappropriate. (See Preservation Briefs and Preservation Tech Notes series published by the U.S. Department of Interior.)

GUIDELINE: Exterior colors should be harmonious with the overall color scheme and character of brick.

There is consistency of building materials in Pueblo, much like that of a village. If your building is not brick (stucco), a warm tone color similar to brick may be used. Blonde or gold color brick should be avoided. The use of red brick is typical. If a building is approved to be painted a brick color, that color should be compatible to that of the "Period of Significance" of the historic resource. For example, white paint is not acceptable for a building color but may be acceptable as a trim color.

GUIDELINE: Develop a color scheme for the entire building front that coordinates all the facade elements.

Generally, no more than three trim colors should be used. The color scheme for the entire building helps identify the building which may have several storefronts.

GUIDELINE: Trim materials work with the major facade material.

Large unfinished surfaces of plastic, unfinished metal, or wood

are inappropriate and will compete with the color and texture of the brick. Preserve sandstone trim in good condition by keeping it dry. Maintain eaves, gutters and downspouts in good repair. Replacement of eaves, gutters and down spouts shall be unobstructive to the building architecture.

GUIDELINE: Use historical paint color from an approved paint list.

Paint manufacturers can provide historical color schemes or use an approved color palette for a historic commercial building from the Zoning Department.

GUIDELINE: Painting of un-painted brick is prohibited.

GUIDELINE: Removal of paint from brick and repointing of brick where possible is encouraged.

However, cases should be reviewed on an individual basis. Original materials and details contribute significantly to the historic significance of the building and should be preserved whenever possible. Rehabilitation work should preserve rather than destroy the qualities. (See Preservation Briefs and Preservation Tech Notes series published by the U.S. Department of Interior.) In some cases the painted brick may preserve the condition of the original brick. Painting of painted brick may be allowed only upon review and approval of the Board. If your building is already painted, make sure that any new paint is compatible with existing paint, and that the surfaces are properly prepared for painting. Information on compatibility or paint types may be obtained from the State Historic Preservation Office.

GUIDELINE: Repainting the building exterior with the same color for maintenance or to cover graffiti is allowed without Architectural Board review.

Any change in trim color requires staff review and should use historical paint colors from an approved paint list.

GUIDELINE: New stucco finishes over masonry facade surfaces are prohibited.

GUIDELINE: New stucco on sides and back wall surfaces is inappropriate and shall be reviewed by the Board on an individual basis.

GUIDELINE: Air conditioning units located on the facade or side of building facing a public street are prohibited.

GUIDELINE: All heating, ventilation, air conditioning

units, communication disks, and refrigerator units shall be hidden from the view of the main facades and public right of way.

The roof line is an important part of the Pueblo skyline. Systems may be hidden under a roof. Refrigerator units should be painted to match or complement the architecture or color scheme on the rear of buildings. Ventilation duct work should be placed on the interior of the buildings, not on the exterior.

GUIDELINE: The use of tinted, colored, and reflective glass is not permitted. The use of tinted, colored, and reflective film to the inside or outside of the windows is prohibited.

Tinted glass discourages pedestrian activity and offers little comfort to the pedestrian experience.

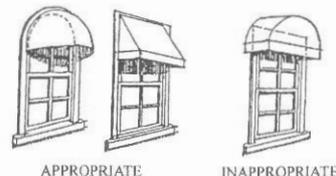


Multiple entries and fenestration contribute to characteristic patterns along Union Avenue.

Awnings

GUIDELINE: Awnings are considered to be temporary and should respect the architectural elements of the facade.

Awnings shall reflect the shapes and dimensions of the store front and/or upper windows. Awnings with arched frames or rounded corners are contemporary design elements that are not traditional and are discouraged. In addition, awnings for individual store fronts on a common building should be consistent in color and style. Wood, metal, plasticized fabric, fiberglass and translucent lit awnings are inappropriate and prohibited. Do not upright awnings or use a shape incompatible with the building facade. Modern, uplit arched awnings are not allowed.



Awnings should reflect the shapes and dimensions of the store front windows in order to maintain balance and proportions.

Signs

GUIDELINE: Signs of all types should be unobtrusive and blend in with the surrounding architecture.

Signs should fit within the designated sign boards or sign panel of the building's facade and not obscure architectural detail. Preserve historic signs painted directly on the building. A new sign painted over a historic sign is prohibited.

GUIDELINE: Sign size should be of pedestrian scale and shall coexist with the architecture.

Maximum square footage of any wall sign shall be one-half (1/2) the linear frontage of the front facade on which it is to be mounted. Wall signs on side or rear facades shall be one-half (1/2) of the square footage of the conforming front signage. In



addition, the number of signs used on a building should be minimized.

GUIDELINE: Color for signs should be selected to harmonize with the overall building color scheme and historical character.

Florescent or neon colors are not traditional and are inappropriate. Illuminated signs with internal lighting is prohibited.

GUIDELINE: Businesses located above the first floor can have signs placed at the street level entrance or carefully designed window signs of appropriate size and material.

One wall sign per public entrance is appropriate.

GUIDELINE: Window signs should be of an appropriate size.

Window signs shall not cover more than twenty-five percent (25%) of the square footage of each display window, and twenty percent (20%) of the square footage of each door window.

GUIDELINE: Letter style of signs should be legible, using simple, well proportioned typeface.

Type styles should promote the traditional historic character of the district. As a general rule, the letters shall not occupy more than 75% of the total sign panel or sign board. Avoid trendy contemporary lettering styles.

GUIDELINE: Banner signs are not to be located higher than the transom window.

Banner signs should be eight feet above finished grade of sidewalk and no higher than the top of the transom window.

GUIDELINE: Signs on transom windows or in the original location the transom are not allowed.

Signs or lettering on transom windows are not traditional and are not allowed.

GUIDELINE: Construction of new projecting signs should be limited to a pedestrian scale.

Existing projecting signs can remain but are to show historic or original content. Once a large projecting sign is removed, it will not be allowed to be reinstalled.

GUIDELINES: Sandwich board signs are prohibited on or in public right-of-way by city ordinance.

A revocable permit may be issued with approval by the committee.

GUIDELINE: Temporary signs of appropriate size indicating the new business name, or an event such as moving, or out of business sale can be used for a maximum of 30 days.

Temporary plastic signs shall not be attached to the building, or on property such as fencing . Temporary signs shall be located in the storefront display window only and shall not cover more than 25% of the area.

All signs shall comply with city ordinance (s17-2-1) and the most recently approved uniform building code edition.

This section contains guidelines for new construction of buildings in the Union Avenue Historic District.

NEW CONSTRUCTION HISTORIC BUSINESS ZONE DISTRICT

INTRODUCTION

The Character

The Union Avenue Historic District is an exciting collection of Victorian and early twentieth century buildings. The scale and level of detail of the buildings enhances the pedestrian experience. While individual buildings stand out due to their ornate detailing and excellent craftsmanship, the buildings reinforce each other, forming a place that is cohesive and consistent as a whole, yet rich and varied.

Intent

Union Avenue was the major commercial street at the turn of form. Shape and size work together to give the building its directional emphasis (vertical or horizontal). The ratio of open surfaces (windows, doors) to enclosed surfaces (walls, roof) should be carefully considered.

GUIDELINE: New buildings should avoid replicating historic buildings.

Historic structures have a special value as original period pieces which represent the style and technology of their time.

NEW!

[No commercial brand name advertisement on a temporary sign. No such sign shall be on display more than four times a year and not for two consecutive months.]



An example of a multi-use development with retail on the first floor and parking above. Located in a historic district, the garage blends successfully with the surrounding buildings while maintaining its own identity. (1997, Denver)

Building new structures next to these “antiques” is a challenge. While the new should be compatible with the old, it should also be distinguishable from the old. The preferred strategy is to develop contemporary designs that creatively draw upon the important characteristics of historic structures, and thus new structures are compatible. Use these guidelines to help identify those characteristics you should use.

GUIDELINE: New construction should not impair the essential form or integrity of an adjacent historical property.

New additions and adjacent or related new construction should be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment is left intact. In addition, variety in color, texture of materials, and building size and form enhance the pedestrian experience. Taller buildings are traditionally located on corner lots.

GUIDELINE: Design new construction or additions with structural systems that are independent of the original building.

Allowances must be taken to compensate for differential (foundation) settlement between old and new buildings.

GUIDELINE: New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property.

The new work shall be differentiated from the old and shall be compatible with the mass, size, scale, and architectural features to protect the historic integrity of the property and its environment.

GUIDELINE: Make the transition between existing old buildings and new ones as pleasing as possible.

The relationship between new and old should be as harmonious as possible. Study the patterns of building materials, window alignment, string courses, and other elements which make up the texture of neighboring facades. It is important to relate a new structure to this existing texture.

GUIDELINE: Develop the ground floor level of all projects to encourage pedestrian activity.

The first floors of buildings should be visually interesting.

Treatments to consider to achieve this include:

- Large store front display windows, located at street level, where activity inside is visible from the street.
- Enclosed display cases that exhibit goods or services available at other locations.

- Recessed entries

GUIDELINE: Building entrances should be clearly identified, scaled to the pedestrian, and oriented toward the street.

Facade Patterns

GUIDELINE: Maintain the clear facade distinction between street level floors and upper floors.

GUIDELINE: Make the first story taller than upper stories.

A taller first story is not only historically consistent, but provides an opportunity for street level detail and more elegant entrances. This adds character to the street level and pedestrian area.

GUIDELINE: New construction should maintain a flat roof line.

GUIDELINE: Maintain traditional spacing pattern created by the repetition of uniform building widths and heights along the street and alley.

BUILDING ELEMENTS AND DETAILS

GUIDELINE: New construction should have storefront elements similar to those found in the area.

GUIDELINE: New construction should have detail similar to buildings found next to or in the general area of the project.

Ornamentation such as cornices and molding provide interest and scale to a building's facade. Simplified versions can be designed to suit contemporary building styles. Ornamentation and detail provide scale and visual interest to a building facade.

GUIDELINE: Maintain the characteristic use of large areas of windows at the ground level where feasible.

Where the use of large amounts of glass is not feasible, consider providing other design elements that will be visually interesting to pedestrians.

GUIDELINE: Maintain the rhythm and vertical proportion established by the historical context and the existing street frontage.

The basic elements which define the character of windows are their proportions, the dimensions of the frames, and the number of divisions. Preserve these elements wherever possible.

GUIDELINE: Sills and lintels must be articulated through color, materials, ornamentation, or other means.

GUIDELINE: The use of smoked, black, and reflective glass is not permitted.

Tinted glass discourages pedestrian activity and offers little comfort to the pedestrian experience.

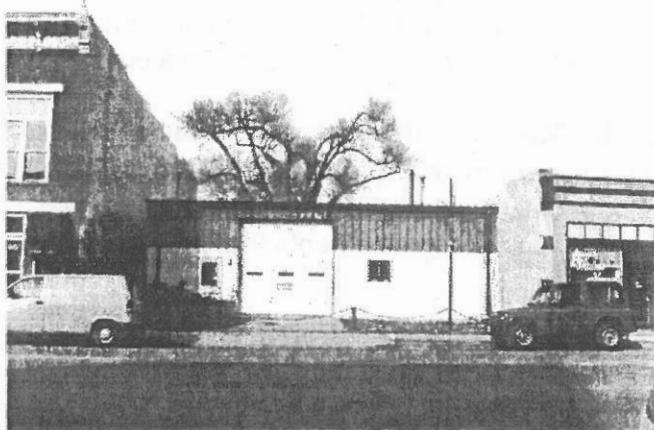
GUIDELINE: To allow maximum transparency, tinted glass should not be used on the first floor.

EXTERIOR MATERIALS AND COLORS

GUIDELINE: Use materials that have texture and color similar to those historically used on Union Avenue.

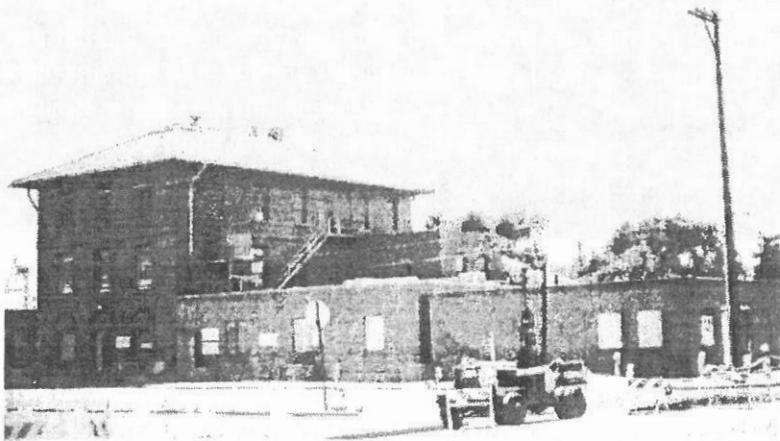
Materials should be in context with the color, proportion and scale of existing historic patterns. Brick is by far the predominant material for major building surfaces. The repetition of brick contributes to the visual continuity of Downtown Pueblo.

Existing one-story building with new masonry facade and setback from original building lot line.



EXAMPLE OF NEW CONSTRUCTION IN UNION AVENUE DISTRICT

EXAMPLE OF NEW CONSTRUCTION IN UNION AVENUE DISTRICT



Above: Building on "D" Street in the Union Avenue Historic District before renovation.

Below: The renovation plans include a second floor addition to the one-story portion of the existing building. The new construction is recessed back from the original facade. The roofline on the addition is similar to the existing roofline. A brick cap on the low wall and manufactured columns add detail and interest to the building.



This section contains information regarding the technical issues for the enhancement and preservation of all historic structures. All technical guidelines shall follow the Secretary of the Interior's Standards for Rehabilitating Historic Buildings and specifications set forth in the Preservation Briefs and Preservation Tech Notes provided by the United States

TECHNICAL REHABILITATION ISSUES

Maintaining the condition of historic building features will enhance the character of Downtown Pueblo. New research about how old building materials respond to various modern methods of renovation continues to improve our ability to take care of these materials. In some cases, research has identified problems with earlier rehabilitation techniques, in which efforts to improve the building actually caused long-term damage. A few basic guidelines for maintaining historic materials are included here to provide a basic orientation to the task. However, since the technology is improving constantly, the latest publications in this field should be consulted before actually undertaking a renovation. Up-to-date information is available at little or no cost from the Colorado State Historic Preservation Office, 1300 Broadway, Denver, CO 80218 (phone (303) 866-3394) or from the U.S. Department of Interior Office of Archaeology and Historic Preservation, 440 G. Street N.W., Washington, D.C. 20243.

STRUCTURAL CONSIDERATIONS

Structural analysis and design work should be conducted by a qualified architect/engineer. These are the considerations that should be examined.

GUIDELINE: Establish the anticipated use of your building (such as office, warehouse, residential) and determine if there is any change from its past or present function.

Use may include storage of files, libraries, computers or other moveable equipment. The weight of this equipment is called the "live load." The required live load needs to be identified; a qualified professional engineering firm can assist in studying the feasibility of significant changes to either the interior framing or the exterior facade. Technical assistance is also available from the Colorado State Historic Preservation Office.

Once the decision is made to undertake major rehabilitation by changing the dead and live loading combinations, it will be necessary to examine and test the subsoil characteristics. This is often difficult because of inadequate access within the site or the building itself, and because of the large equipment required for drilling or digging test holes. Around the perimeter of the existing building at selected locations, soil can be removed to expose footings and foundations to estimate the potential load carrying capacity. A soils report should be obtained from a qualified testing laboratory. Foundation problems can be solved in many cases.

GUIDELINE: Examine roof conditions for leaks.

Structural damage and subsequent repairs are often caused by neglect of roof systems. Stained plaster, cracked walls, and rotting timbers are all potential evidence of moisture infiltration that may result from a leaky roof. Take precaution to divert water away from building foundations to the storm drainage system in the alley or street.

GUIDELINE: Review the Pueblo Building Code with your architect and with the Building Department to determine what upgrading is required for your building to meet the City provisions. Some historic buildings may be excepted from the requirements of the Pueblo Building Code.

CLEANING STONE AND BRICK

GUIDELINE: Do not pressure blast or use strong chemical cleaners on building facades.

Harsh cleaning methods will damage the outer surface of the masonry and will actually accelerate deterioration. Sandblasting is the most damaging method and is particularly destructive to brick. Once the hard, water-protective surface on the outside of the brick is removed, water can enter the brick and cause rapid deterioration.

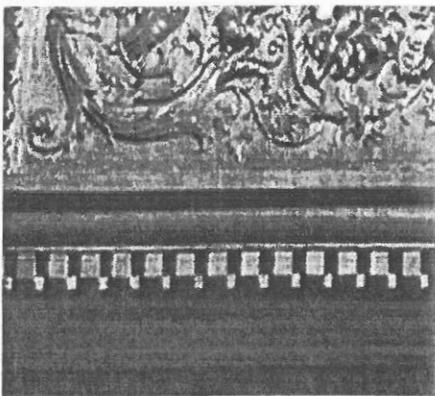
There are effective cleaners, but these may be too harsh for older brick that was not hard-fired. Apply on a test patch before committing to a large-scale cleaning. Usually a detergent formulated cleaning solution used with soft scrub brushes will clean most dirt. Other stains may be the result of special conditions which should be analyzed before deciding on a cleaning strategy. Cleaning should not be done between October and May, when freezing and thawing of water can cause serious damage to masonry.

Places to check for water damage include:

*Parapets
Chimneys
Gutters and Downspouts
Window Sills
Roofing Membranes
Flashings
Sidewalks which slopes towards the building
Irrigation systems which are located near the base of the building
Porches without scuppers to drain away rainwater*

When cleaning older brick, it is important to protect the outer crust of the brick. The inside of brick is soft and subject to crumbling, thus losing its integrity.

Water infiltration is the primary cause of premature failure of brick and stone. Masonry walls are designed to shed water from vertical surfaces. Horizontal surfaces such as ledges allow moisture to seep into the stone or brick. Colorado's freeze-thaw cycles further contribute to the deterioration of these materials. It is important to correct any drainage problem prior to any repair work.



Sandblasting is damaging to brick and makes smooth connection with other materials difficult.

Finally, the aged tone of an historic masonry wall is often an asset that adds to the patina of a building. If the stains are not caused by decay, consider scrubbing them with soap and water and leaving them alone. Further details on masonry buildings are available in the "Preservation Briefs" and "Preservation Tech Notes" series published by the U.S. Department of Interior.

REPAIRING MORTAR

GUIDELINE: When repointing masonry walls, use mortar similar to the original to avoid damage to existing brick and stone.

Early masonry walls were built with mortar that was composed of lime and sand, which was easy to work into very thin joints. Soon after the turn of the century, builders in the area began adding small amounts of Portland cement to the mix. This mortar is harder than earlier ones, but still will erode under longtime water saturation. Both varieties of mortar mix can be seen today in the masonry buildings of the area.

Mortar used in new buildings today is much harder than earlier mortars. These stronger mixes are incompatible with the historic walls, because the new mortars do not allow moisture to escape during freeze-thaw cycles. When old walls expand and contract with temperature changes, the mortar "gives" because it is weaker than the bricks and absorbs the infinitesimal movement resulting from freezing and thawing. On the other hand, present-day Portland cement mortars are stronger than old bricks. If modern mortar is used to repair mortar in old walls, it will resist movement, forcing the bricks themselves to "give" and break. In this case, cracking and spalling (exterior chipping) of the bricks results. Therefore, test the mortar on a small patch before committing to a large-scale project.

The joints in new work should match the existing brick work and mortar in type, color, and thickness. Further details on masonry buildings are available in the "Preservation Briefs" and "Preservation Tech Notes" series published by the U.S. Department of Interior.

PRESERVATION OF HISTORIC ARCHITECTURAL METALS

Metal for architectural detailing has been used in several buildings throughout Downtown Pueblo. They serve a wide range of uses from nails to structural members, from storefront displays

The primary objective when preserving architectural metals is to keep moisture away so as to prevent rust and corrosion.

to window frames. To preserve and restore architectural metals, consult the latest literature on the subject. The most prevalent metals used in Downtown Pueblo are cast iron and pressed tin. The range of cleaning methods for cast iron includes flame and chemical cleaning, wire brushing, and controlled sandblasting. The best cleaning methods depend on the degree to which the surface coating has deteriorated, the amount and fineness of ornament, and the new type of surface protection to be used.

Before applying a new, protective surface, ensure that all cast iron surfaces are dry and clean of all oil and grease. Before the new coating is applied, remove rust and scale to prevent corrosion. A corrosion inhibitor that is compatible with the finish coating is necessary to preserve the metal.

GUIDELINE: When sandblasting architectural cast iron, mask materials such as brick, stone, and wood to avoid damaging them.

Sandblasting will damage most building materials, including cast iron, if done improperly. Delicate detail and ornament on cast iron may be destroyed if sandblasted too severely.

The following Guidelines address various ways in which to keep moisture from deteriorating metal work.

GUIDELINE: After sandblasting cast iron, recaulk and putty joints and bolt holes to seal against moisture.

GUIDELINE: Use additional protective coating on metals where evaporation of moisture is inhibited, such as the undersides of roof eaves.

GUIDELINE: Seal all joints and bolt holes with caulking or liquid solder to protect interior surfaces of metal ornamentation from moisture.

GUIDELINE: When restoring architectural metals avoid creating crevices and pockets that catch and hold water.

GUIDELINE: Allow free circulation of air to areas that cannot be sealed from moisture.

GUIDELINE: Metals that have been previously painted and show only minor blistering or sealing need only to be scraped, primed, and repainted.

Replication of historic ornamentation should be made to match the look of the original as closely as possible. Substitute materials include plastics, fiberglass, and aluminum. When aluminum or another metal is used for replication, take care to avoid galvanic corrosion with existing metals.



GUIDELINE: Clean, prepare, and resurface metals that are rusting heavily.

GUIDELINE: Replace metals that have been destroyed.

Cast iron ornamentation can be recast from carved molds. Molds cannot be made from existing ornamentation since cast iron shrinks during cooling.

DEMOLITION

Demolition of Historic Buildings

Pueblo has a valuable and varied building stock, and it is the intent of the design guidelines presented in this manual to make the most of these valuable assets. The buildings are a physical representation of the history of Pueblo and its citizens. Each building contributes to the overall image of Downtown Pueblo. It is necessary for property owners, local government and its citizens to work together to determine what would be beneficial to all. Every building contributes to the general pattern, and in turn, each property benefits because it is part of a larger image. The demolition of any building, or group of buildings should be considered with great care and only when all possible strategies have been exhausted.



Buildings on a street are like a row of teeth in a smile. Just as missing teeth create gaps in the smile, missing buildings can create gaps that detract from the street's appearance.

If a building is to be demolished, it should not be for surface parking. Rather, there could be a comprehensive plan for redevelopment which includes square footage and parking requirements. The establishment of a parking district or modifications to the parking ordinance could be investigated to avoid the demolition of buildings for parking. It is important to maintain a cohesive downtown image through the buildings and structures. Tearing down buildings will destroy the urban fabric of the area, resulting in reduced activity and visual decay.

The intent is to keep Downtown Pueblo as cohesive and unified as possible.

When a building should be torn down

A building should be torn down when all possibilities of rehabilitation have been exhausted. If the structural system is beyond repair, or if enough deterioration has accrued to warrant complete replacement of the existing structure. A building may also be torn down if the structure is an imminent threat to public life, health and safety by the Regional Building Department. It is the responsibility of the owner to prove that the building should be

demolished. A qualified professional with experience in preservation and rehabilitation should provide this information.

Demolition Permit Process

No demolition permit may be issued unless an application is reviewed and approved by the Regional Building Department and the Architectural Review Board.

The Demolition review applies to Designated Landmarks, and buildings established as “Contributing,” “Supporting,” or “Non-contributing, with Qualifications.”

At least fifteen days before the public hearing, information will be posted regarding the property proposed for demolition including the date, time and place of the hearing.

No demolition permit may be issued unless redevelopment plans are submitted and approved in conjunction with the demolition review application and any other applicable review process, and in conjunction with the issuance of a building permit.

Application for demolition review shall include but is not limited to valuation of the property, estimates of the costs and income for rehabilitation of the building, estimates of the costs and income for new development, preliminary plans and reports as to the condition of the building prepared by professionals with experience in preservation and rehabilitation.

GLOSSARY

A

ARCADE A series of arches supported by columns or piers; a building or part of a building with a series of arches; a roofed passageway, especially one with shops on either side.

ARCH A typically curved structure, made of wedge-shaped elements (voussoirs), which spans an opening and is capable of supporting not only its own weight but also the weight above it.

ASHLAR Hewn or squared stone, also masonry of such stone; a thin, dressed rectangle of stone for facing walls, also called ashlar veneer.

AWNING A temporary shelter supported entirely from the exterior wall of a building.

AWNING SIGN A sign painted on or otherwise permanently attached to an awning; on the face, sides, or valence thereof, but not extending above or below the awning.

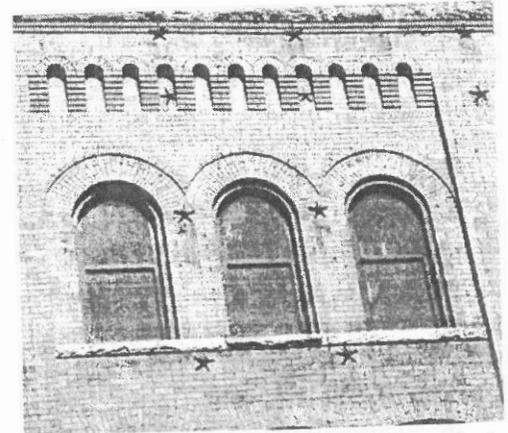
B

BAY One unit of a building that consists of a series of similar units, commonly defined by the number of window and door openings per floor or by the space between columns or piers.

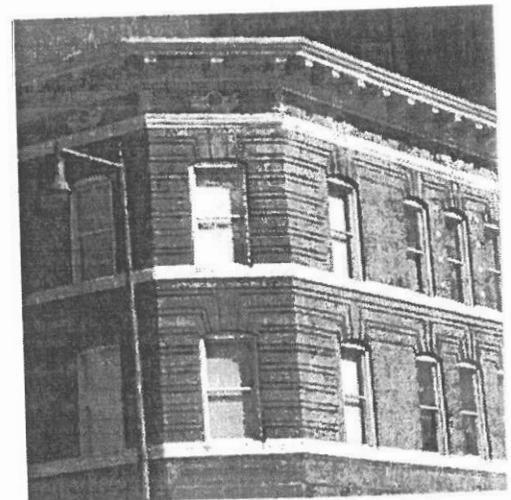
BELT COURSE A narrow horizontal band projecting from the exterior walls of a building, usually defining the interior floor levels.

BLIND ARCH An arch that does not contain an opening for a window or door but is set against or indented within the wall.

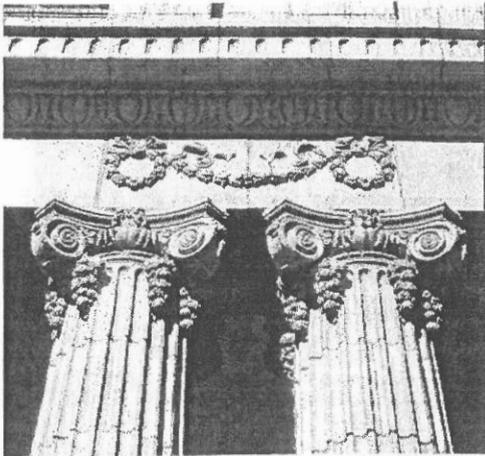
BRACKET A support element under eaves shelves or other overhangs; often more decorative than functional.



Arch



Belt Course



Capital

BRICK Hand-sized building or paving material made from clay and solidified by heat. Cretaceous formations along the Front Range from Ft. Collins to Pueblo contain deposits of shale and clay that are ideal for brick manufacturing.

C

CAPITAL The top, decorated part of a column or pilaster crowning the shaft and supporting the entablature.

CAST IRON Iron, shaped in a mold that is brittle, hard and cannot be welded; in the 19th-century American commercial architecture, cast iron units were used frequently to form entire facades.

CLASSICAL ARCHITECTURE The architecture of ancient Greece and Rome or any of its derivatives such as Renaissance, Beaux Arts, and Neoclassical Architecture.

CONCRETE Material made by mixing water, a cement material (such as portland cement), and aggregates such as sand and gravel. Reacting chemically with water, the cement binds the entire mass together into a hard, durable construction material.

COPING The top course of a wall, typically masonry, used to shed water from the top of the wall.

CORBEL A bracket or block projecting from the face of a wall that generally supports a cornice, beam or arch.

CORNICE In classical architecture, the upper, projecting section of an entablature; projecting ornamental molding along the top of a building or wall.

CUT STONE Accurately sized and surfaced, tooled dimension stone that consists of "rusticated" rockface masses of various shapes and sizes.

Seen mainly in foundation and retaining walls, as well as in chimneys, gateposts, and bridges. Less refined than ashlar. See ASHLAR.

D

DISPLAY WINDOW Large pane glass window part of the building facade.

DOUBLE HUNG WINDOW Windows with two movable sashes (see *sash*). To open the window, one can raise the lower sash, lower the upper sash, or move both sashes.

E

EAVES The projecting overhang at the lower edge of a roof.

F

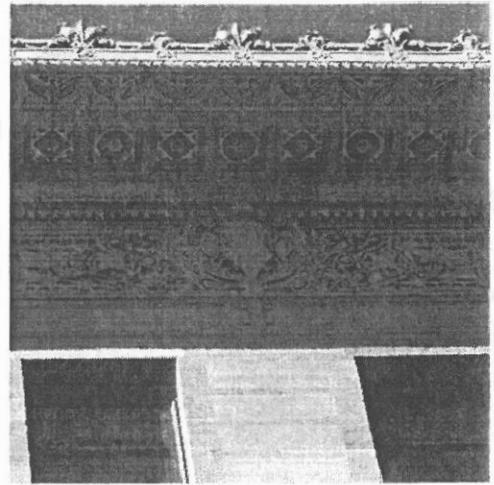
FACADE The main face or elevation of a building. From the French word meaning “front” or “face”.

FENESTRATION The arrangement of windows in a wall.

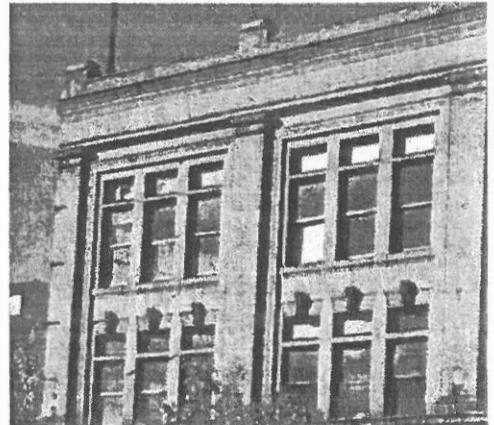
FINIAL An ornament at the top of a spire, gable or pinnacle.

FLAGSTONE Large, flat pieces of sandstone that split horizontally on natural bedding planes. Slabs six to eight inches thick and several feet long used for sidewalks. Also the flat stepping-stones in a yard or garden, curbstone, or stairs.

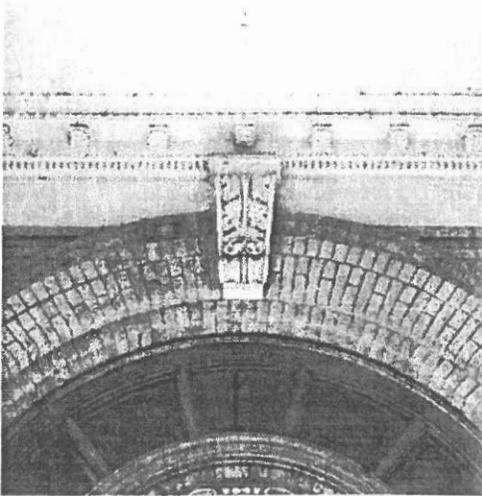
FLUTED Having regularly spaced vertical, parallel grooves or “flutes”, as on the shaft of a column, pilaster or other surface.



Eaves



Fenestration



Keystone

G

GINGERBREAD Carved and pierced wooden ornament often found on Victorian houses. So named because of the resemblance to sugar-frosted decoration on gingerbread cookie houses.

J

JAMB The sidepiece of door and window frames.

JOISTS The intermediate horizontal framing members supporting a floor or ceiling.

K

KEYSTONE The central, wedgeshaped stone at the top of an arch that locks the arch together.

KICK PANEL The base found beneath the display window.

L

LINTEL The horizontal structural beam, spanning a door or window, that supports the wall above it.

M

MANSARD ROOF A double-pitched roof with an almost vertical and often slightly curved lower slope and a nearly flat upper pitch. Named after the French architect Francois Mansart. Mansards differ from gambrels in their slope. They are usually hipped.

MASONRY Wall construction of materials such as stone, brick and adobe.

MASSING The form if the overall external bulk or mass of a building.

MEASURED DRAWING An exact-scale drawing based on measurements taken from an existing building.

MOLDING A continuous decorative band that is either carved into or applied to a surface.

MORTAR A mixture of fine-grained aggregates including cement, lime, sand and water that bonds stone and brick or the masonry in construction. All these materials are found along the Front Range.

MULLION A vertical member separating (and often supporting) windows, doors or panels set in a series.

P

PARAPET A low, solid, protective wall or railing along the edge of a roof or balcony.

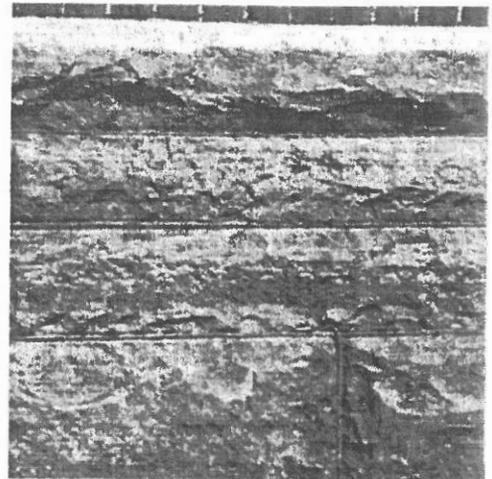
PEDIMENT A wide, low pitched gable surmounting the facade of a building in a classical style; any similar triangular crowning element used over doors, windows and niches.

PILASTER A shallow pier attached to a wall; often decorated to resemble a classical column.

PORTABLE SIGN A sign that is not permanently affixed to a building, structure or the ground; such as, but not limited to, sandwich board signs.

PROJECTING SIGN A sign other than an Wall Sign which projects from a wall or roof and is supported by a wall or roof of a building, and extends i whole or in part eight (8) inches or more beyond the surface of the building to which the building is attached.

POLYCHROMY The use of many colors in decoration, especially in architecture and statuary.



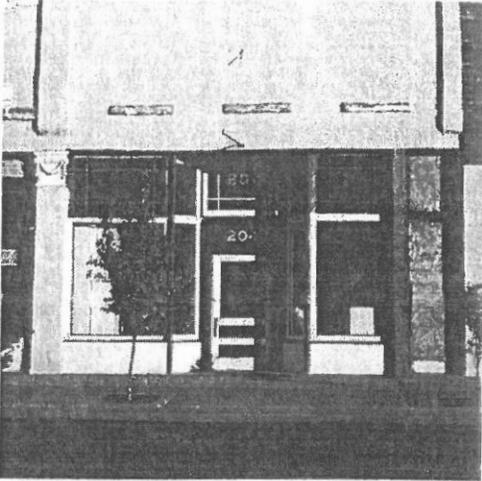
Rustication

R

RECESSED ENTRY An entrance or door that is set back from the building line.

REVEAL The vertical side of a door or window opening between the frame and the wall surface.

RUSTICATION Masonry cut in massive blocks separated from each other by deep joints.



Storefront

S

SASH A frame in which the panes of a window are set.

SETBACK An architectural expedient in which the upper stories of a tall building are stepped back from the lower stories; designed to permit more light to reach street level.

SIGN BOARD Often attached to or covering the structural beam on the facade of a building.

SIGN PANEL An architectural panel built into the facade of the building, located above the transom windows.

SILL A decorative element under a window.

SPRING ARCH A horizontally distended arch abutting a vertical wall or opening.

STAIR HALL A room specifically designed to contain a staircase.

STOREFRONT The front of the building, usually at the first floor.

STRING COURSE A horizontal band of masonry that wraps continuously around the facade of a building. Also called belt course, sailing course, or cordon.

T

TEMPORARY SIGN A displayed sign for a period of 60 days until a permanent sign can be approved and installed.

TERRA COTTA A fine -grained brown-red fired clay used for roof tiles and decoration, literally, cooked earth.

TRANSOM WINDOW Windows position above the display window or recessed door and below the sign panel or belt course.

TRUSS A composite structural member used to span distances that exceed those spanned by single members. Most often trusses are in the form of a triangle and are used to support roofs.

TURRET, TOURELLE A small tower usually located at the corner of a building and often supported by corbels

U

UNCOURSED MASONRY Masonry not set in layers and without continuous horizontal joints.

V

VAULT An arched ceiling of masonry.

VENEER A decorative covering of brick, wood, stone, or other material over rough construction, used to simulate more substantial or expensive construction.

VERNACULAR A style or form of building developed not by architects but by local custom, and based on the use of regional materials, techniques, and forms.



Victorian

VICTORIAN Term for the period of the reign of Queen Victoria (1837-1901) of England. Generally, it is used to describe any of the Revival or Eclectic architecture of the 19th century in the United States and Great Britain.

VOUSSOIRS The wedge shaped masonry blocks that together form an arch.



WINDOW SIGN A sign that is permanently painted on, applied or attached to the interior or exterior of the window.

